

MARY HARTMAN MARY HARTMAN

EPISODE #166

by

Tom Eyen

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FINAL DRAFT
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CAST OF CHARACTERS

MARY	LOUISE LASSER
TOM	GREG MULLAVEY
LORETTA	MARY KAY PLACE
CHARLIE	GRAHAM JARVIS
WANDA RITTENHOUSE	MARIAN MERCER
MERLE JEETER	DABNEY COLEMAN
PAT (NURSE) GIMBLE	SUSAN BROWNING
GARTH GIMBLE	MARTIN MULL
JODY TROXEL	DAVID HINTON
DR. FRATKIS	GENE CONFORTI
BARTENDER (NON-SPEAKING)	
GREAT DANE HAMLET (THE DOG)	

ACT ONEHAGGER'S LIVING ROOM - AFTERNOON (NEW DAY)

CHARLIE'S ON PHONE: TWO-WAY --
WITH DOCTOR FRATKIS: FRATKIS
STROKES HIS GREAT DANE,
HAMLET II. LORETTA LISTENS
EAGERLY ON.

CHARLIE

I just got to have it done this week!
Dr. Fratkis.

FRATKIS

Well, this is the pre-holiday rush!
(LOOKS THROUGH HIS DATE BOOK) Let
me see what I can do.

CHARLIE

My marriage is at stake!

FRATKIS

Here is a concellation! Ms. Rodman
from Newark who wanted a male organ
transplant.

CHARLIE

Whooooopeee! Hear that, Loretta! Thank
you, Doctor. It's sure kind of you
to understand my rush -- and thank Ms.
Rodman for me too!

FRATKIS

You should get here as soon as you can --
so we can begin pre-operational tests.

CHARLIE

I'll be on the next bus: -- you can bet
your bottom... well, whatever you bet!

DR. FRATKIS

(PETTING DOG) (SMILES) We'll be expecting
you, Mr. Hagers.

CHARLIE

Bye, Doc! (HANGS UP) WEEEEEEEO Loretta!
(SWINGS HER AROUND) I'm going to get
back my manhood!

LORETTA

Careful, Baby Boy, or you just might
rupture the one good one you got
left.

CHARLIE PUTS HER DOWN.

CHARLIE

You come and help me pack. I'm too
nervous to do it alone.

LORETTA

Help you pack? Oh no, Charlie Hagers!
If you think you're going to New Jersey
alone, you're crazier than a turkey
thinkin' he's bein' pecked on the head
and lookin' up and drownin' in a drizzle.

CHARLIE

And just what are you meanin' to
communicate?

LORETTA

That I'm goin' with you.

CHARLIE

Oh, no -- I mean, that's mighty sweet
of you, Loretta, but I'll be okay!

LORETTA

Charlie, you know how operations make
you squeazy! Remember when you got your
tonsils taken out four years ago and
you darn near bit the doctor's hand
clear off?!

CHARLIE

This is different. That was a local
anesthetic. This, they're gonna put
me out for. I think.

LORETTA

My meanin' is Charlie -- if you got so
crazy when they was removin' something --
what you gonna do when they add something
-- that belongs to someone else you ain't
even been introduced to?!

CHARLIE

Loretta, I'll do anything to restore myself
to the position of 'your ever loving husband',
but some things a man's got to do alone.

LORETTA

Lkie how are you gonna feel when they start clippin' around them sensitive parts with them insensitive doctor's scissors or clippers or whatever they call 'em?

CHARLIE

(TURNING YELLOW) Loretta, maybe you had better come with me. I mean, just in case --

LORETTA

Oh Charlie, we're going to New Jersey together! I've never been to New Jersey! I think maybe I'll take my red Fredricks of Hollywood negligee with me -- 'cause after the operation you're gonna be the all-American hot lover-Boy I used to know -- and I better be ready -- if you get my intended meanin'.

CHARLIE

(BLUSHING) Oh Loretta, just thinkin' about it gives me the goose-bumps!

THEY SCREAM TOGETHER FOR ONE
BEAT, CHARLIE STOPS.

CHARLIE (CONT'D)

But even if the operation is successful I'm sure I won't be ready for full action for sometime. Like a coupla days until the swellin' goes down.

LORETTA

A coupla days! Charlie, Melissa Mason on "The Doctor's Nurse", had her bosom added on to and made love that night in her hospital bed with the doctor who performed the very same operation. I mean, they didn't even wait for the commercial break, which usually denotes the passage of time.

CHARLIE

Is that where Mary got the idea for her and Seargeant Foley?

LORETTA

Oh, Mary never watches "The Doctor's Nurse". She says it makes her too nervous, you know, expectin' subdural hematoma everytime somebody gets kissed -- but speakin' of my very best friend, I want to run over to tell her that we're leavin' and to give a watchful lookout over our house while we's gone... (GOES TO DOOR)... I'll be right back, Hon.

OPENS DOOR AND JODY STANDS THERE ABOUT TO KNOCK. HE HAS TO STOP HIS FIST FROM ALMOST HITTING LORETTA'S FACE.

LORETTA (CONT'D)

Jody! What are you doing here?

JODY

I was just about to knock. Can I come in? Hi, Charlie.

LORETTA

Of course, I reckon, but we're in a terrible rush, Jody because Charlie and me is going to New Jersey on the very first bus

CHARLIE

Which may not be all that soon since I don't think the rush to New Jersey is all that great.

JODY

For the transplant?

CHARLIE

That's it!

JODY

Look, before you go I got a favor to ask.

CHARLIE

(A BIT SUSPICIOUS) A favor? What kind of favor.

JODY

Well you see I was talkin' to Morris McClintock this morning.

CHARLIE

(IMPRESSED) Morris McClintock. You mean the Famous Drag Race producer!

JODY

... and he was saying that there was something missin' in the big race this week -- and I said 'you mean like something to fill in the deadly intermission time -- and he said 'right on'!

CHARLIE

So you've been talking to Morris McClintock, well, I'll be! You know, I've seen him on them TV spots, and I always figured he wouldn't talk to noone wasn't packing' a pair of 44's, like that sweet little but abnormally built girl, who does his tire commercial?

LORETTA

Charlie, you're not even in New Jersey and you're soundin' better already!

JODY

Look, Charlie, as Loretta's manager I was wonderin' if you would consent to lettin' Loretta sing at the Big Race this week?

CHARLIE

(SHOCKED) Wait a minute -- what did you say?

LORETTA

Charlie! YOU heard him, Charlie! They want me to sing at the BIG RACE!

JODY

-- for one-thousand dollars.

LORETTA

Oh, my Lord!

CHARLIE

(SHOCKED) I can't believe they mean that.

Loretta is a serious artist! To sing at a drag race? That's sellin' out!

(SCREAMS FOR JOY) Oh, Loretta, you heard that? You've made the jump into the big time. They want you to sell out, which means you got somethin' to sell. For one-thousand buckeroos! Whooooopeeeeeee.

THEY SCREAM TOGETHER.

LORETTA

Oh Charlie, I've never sung for that big a group all at one time except on national television, which don't count on account of you can't see 'em back. How many you reckon can fit into that stadium?

JODY

Oh, about 5000.

LORETTA

Charlie, you hear that? Even the grand ole opry ain't that big!

CHARLIE

If you don't stop screamin' in my ear
Loretta, I'll be goin' to New Jersey for
two transplants.

LORETTA

I just hope Tammy Wynette don't get too
jealous. Oh Jody! That is the best news
I've had since I almost got to sing in
the Enchilada Room of the Mexicali Hotel
in Los Vegas, but was cancelled on account
of my goof on Dinah's show, even though
I was assured that Jews do not run the
entertainment business.

CHARLIE

And this time you're not gonna flub and
you're gonna be a real superstar!

LORETTA

Oh Charlie! After all this time. I can
see it now. LORETTA HAGGERS in lights
over the starting line. Oh Charlie,
I am so -- (BREAK) -- sorry. I
can't go, Jody.

JODY

You can't go? Is it the money? I'm
sure Mr. McClintock could raise it.

LORETTA

No Jody, it's not the money. Money has never been a pivotal part of my career. It's Charlie. I have to go with him to New Jersey. My career is second to my Baby Boy. I don't want to wind up like them lonely women who get to the top only to find themselves booking a single room. My career will wait.

CHARLIE

You mustn't think like that, Loretta. I won't have it! -- and it's not your career! It's our career! This is the biggest-bang break we've had since "you-know" and you're not going to ruin it.

LORETTA

You're not facing that operation alone!

CHARLIE

I can easily face that operation alone and be back a whole man before you can say "Jack-Rabbit"!

LORETTA

Oh Charlie, do you mean that?

CHARLIE

Never been more serious in my life. It's about time I stopped feelin' sorry for myself.

LORETTA

Then everything's goin' be okay again.
I'll be a drag race superstar and you'll
be a whole man again?

CHARLIE

You better believe it!

LORETTA

Whoopee!

JODY

Then it's a deal?

CHARLIE NDOS YES.

LORETTA

Hey!! An inspiration is comin' to me.

(SHE SINGS)

YOU'RE WALKING OUT/ONLY HALF A MAN
WITH YOUR TEARS, SORROW AND PAIN
BUT IN A WHILE/YOU'LL BE COMIN' BACK
MORE A MAN THAN MISTER JOHN WAYNE

CHARLIE

I like it, Loretta, I love it!

LORETTA

It's good Charlie, 'cause it's real life!
Everything good comes right out of real
life! (SHE KEEPS SINGING)

YOU'RE LEAVING ME/ONLY HALF A MAN
WITH YOUR SAD TEARFUL BLUE EYES
BUT IN A WHILE/YOU'LL BE COMIN' BACK
AND YOUR LOVE FOR ME'S GONNA RISE.

(MORE)

LORETTA (CONT'D)

OH HALF A MAN, YOU'RE MY HALF MAN
YOU'RE THE HALF A MAN THAT HEATS MY SOUL
YOU'RE A HALF A MAN, JUST A HALF MAN
BUT YOU'RE COMIN'
YOU'RE COMIN'
YOU'RE COMIN'
BACK
WHOLE.

CHARLIE SMILES AT JODY. JODY
SMILES AT LORETTA AND LORETTA
SMILES AT THE WORLD AS WE...

FADE OUT.

ACT TWOCAPRI LOUNGE, EVENING

WANDA AND MERLE ARE AT AN INTIMATE
TABLE IN DEEP CONVERSATION.

MERLE

I have to, Wanda! I have to rebuild
the Condos for Christ as a memorial to
my angel boy Jimmy Joe!

WANDA

There's something else you could build
that would be more important.

MERLE

More important than the Condos?

WANDA

Buildings grow old fast, Merle. What
truly important buildings are there in
this country and how long do they last?
The art-deco elegance of the Empire State
replaced by the cool steel cleanliness of
The World Trade Center? The pristine
security of the White House replaced by
the periodless convenience of your local
McDonalds --?

MERLE

I am not exactly following you --

WANDA

-- and all buildings that last become museums of the past. My, that rhymes! Jimmy Joe would not want you to spend your life building a museum.

MERLE

He wouldn't? Course not.

WANDA

He would want you to reach as many people as you could with your honesty and humanity -- and there are only two ways in this country to really do that -- politics or showbizness -- and of course I haven't seen your 8 X 10 glossies, so why risk it? Build a political career for Jimmy Joe. That would be an important memorial. (FAST) Make an active bid for mayor of Fernwood.

MERLE

(MENTALLY DIGESTING WORDS) Wanda, you're an incredible woman! You have just lifted the gray veil over my eyes -- Little Jimmy Joe was born with a mystic gray veil over his eyes at birth -- he could see through walls and devious schemes, and that's the kind of vision you've just lead me to.

WANDA

Oh, Merle, I did that for you?

MERLE

Yes. If that little fellow was standing here right now he'd say. 'Right on, Pop! You make it as far as you can go. Run for Mayor. Get from Mayor to the Congress. Congress to the Senate -- as far as you can go, Pop.' That's the monument I'm going to build my boy!

WANDA

And that's going to take a lot of parties.

MERLE

Parties? I don't have time to go to parties.

WANDA

You're going to give them! More political careers are 'helped' over soggy hors d'oeuvres than most people realize. And press! You have to know how to handle the press. Press is so important. They have to like you. They can make you or break you, Merle.

GARTH GIMBLE APPEARS LOOKING FOR SOMEONE.

WANDA (CONT'D)

-- and speaking about the press. There's Garth Bimble -- Gimble. He can be very important to you, Merle.

MERLE

(TAKING NO FAVORS) We can 'be very' important to each other.

GARTH

Hi. Have you seen my wife? I have a
six o'clock date with her.

WANDA

A date with your wife! Isn't that sweet?
But join us first.

MERLE

(TAKING CUE) Yeah, Garth. We'll order
a round. (MOTIONS FOR BARTENDER) Buzz!
PAT GIMBLE FLOATS IN ALL EXCITED.

PAT

Well, doesn't this look like a happy
threesome! (KISSES GARTH) Hello, Sweetheart.
Wanda, Merle. (TO GARTH) Or do you want
me to wait in the truck? (TO WANDA) We
call our Buick the truck because of the
way it flattened this Toyota that ran a
stop sign.

GARTH

No, Sweetheart, you sit down right here
with us.

WANDA

What are you drinking?

PAT

Oh, just a -- virgin mary!

GARTH

I'll go to the bar for it -- why waste
time? (LEAVES)

WANDA

You know, Pat, I envy you.

PAT

You do?

WANDA

You're the ideal blend of the independent professional woman and the loving and cared for wife. (LOOKS AT MERLE TO SEE IF HE PICKED UP HINT) You are still a woman -- I mean, a nurse?

PAT

Oh, yes -- at Fernwood Psychiatric. It doesn't conjure up any unpleasant memories, I hope.

WANDA

Oh, no, some women go to the fat farm, I go to the funny farm -- in my book, a rest is a rest.

GARTH

(RETURNING) A virgin Mary and a horny bull. That's a bull-shot with extra tobasco.

PAT

Thank you, Sweetheart. Oh, by the way, Kevin called this morning. I'm not sure he's happy this year -- he sounded like he wants to come home.

WANDA

Is Kevin your son?

GARTH

(PROUDLY) All fourteen years of him! He's at military school, you know... Beaver's Academy just outside of Providence.

MERLE

(RELATING) You must be very proud there, Garth.

GARTH

I am. Plenty. (THEN TO PAT) Why does he want to come home?

PAT

He didn't say. He just asked about the new house, and I said his room was all ready for him.

GARTH

What time did he call?

PAT

I was at work. It was three exactly. I know because Mrs. DeFarge screams hysterically everyday from three to three-thirty, because she used to watch "Shop for Your Life" until it was cancelled -- you know, the audience screaming the contestants on to fun and prizes. And now Dr. Williams says she just can't break the habit.

GARTH

(A SLIGHT ANGER FROM NOWHERE) You mean he didn't call you at home because you're a working woman, and you're never at home!

BARTENDER ARRIVES WITH DRINKS ON TRAY.

PAT

Garth, please --

GARTH

I'm sorry, Sweetheart. (TO MERLE AND WANDA) Please forgive me but I get jealous of not having my wife every second of the day and night. (LOOKING AT HER) You don't blame me? (NIBBLES HER EAR)

PAT

He's the sweetest man in this whole world.

MERLE

Well, I guess we all have to fight our jealousies and our anger.

WANDA

(LIKING SOME HERSELF) Not to mention our temptations. Don't forget the temptations, Merle.

GARTH

Would you both mind if my wife and I just disappeared? We want to get home --

PAT BLUSHES.

GARTH (CONT'D)

-- If Kevin comes back we won't have half as much privacy and well, you know --

MERLE

You don't have to explain.

GARTH AND PAT BEGIN TO LEAVE.

MERLE (CONT'D)

Just go ahead, we'll take care of the check.

PAT

'Bye!

WANDA

(ADDING) -- and have a good time.

PAT GIGGLES OFF.

WANDA (CONT'D)

(NOW BASKING IN MELODIC SENTIMENT) It was

lovely what you said to Garth and Pat.

MERLE CONFUSED.

WANDA (CONT'D)

About 'taking care of the drinks'.

MERLE

Oh, just a neighborly gesture.

WANDA

It was the 'we'll'. 'We'll take care of
the drinks.' You thought of us as a we.

MERLE

Well, it's just a figure of speech.

WANDA

(IGNORING LAST LINE) -- we, a couple.
We'd make a great couple, Merle! We
compliment each other, could help each
other a great deal -- like Lincoln and
Mary Todd, like Franklin and Eleanor --
like Harry and Bess. (SHE STOPS)

MERLE

Harry and Bess who?

WANDA

Truman, Merle. Truman.

MERLE

Funny how the wife always slips your mind.

WANDA

Come home with me -- (STOPS) I've never asked that before --

MERLE

Why, Wanda, I don't know what to say --

WANDA

Then don't, just take advantage of the moment!

MERLE

But I don't want to take advantage of anyone particularly not you. I mean, you're still in mourning and I am still suffering the consequences of my lustful designs on Loretta Hagers.

WANDA

-- that was yesterday, Merle. The past.

MERLE

Wanda, can I be completely honest with you?

WANDA

Of course, Merle. Anything.

MERLE

I have known a lot of women in my life, and I've been attracted to more than my share. I wish I could say that I've committed adultery only in my heart, but that would not be the truth. The truth is, Wanda, that as much as I have respect for your mind and ambition, you just don't turn me on.

WANDA

I beg your pardon?

MERLE

I like you, Wanda. And a man can't be turned on by somebody he likes. He's turned on by somebody he wants to get.

WANDA

(SMILING) You don't really think I'm going to take no for an answer?

MERLE

I don't want to hurt you, Wanda --

WANDA

I'm not hurt, Merle. I'm patient and I'm waiting, that's all. Just waiting.

FADE OUT.

ACT THREEMARY'S BEDROOM - NIGHT

MARY FLUFFING UP PILLOWS AS TOM
PUTS ON PAJAMAS.

MARY

Tom, I have something incredibly important
to say.

TOM

Important, sure.

MARY

No, not "important, sure". Incredibly
important.

TOM

Gotcha.

MARY

I watched your commercial today six times.

TOM

On purpose, or by accident?

MARY

Once on purpose, five times by accident.

TOM

Then I guess Donnaly's really hard-
selling it.

MARY

The point is it started me thinking.

TOM

About an R.V.? What?

MARY

About that line, "Out of the house and into tomorrow".

TOM

Oh, the slogan -- right.

MARY

Tom, that is a lot more than just a slogan.

TOM

It is?

MARY

I think -- not that I know, just that I think -- that "out of the house and into tomorrow" is a concept.

TOM

Wow, you do? Actually I hadn't meant that much by it.

MARY

Definitely a concept. Which is what's so exciting about creativity.

TOM

Huhh?

MARY

That creative people hardly ever know how important their most casual thoughts can be.

TOM

You really think I'm creative?

MARY

Absolutely. I mean, the way I understand it "out of the house" means to break out of the protective death-like house we hide in for protection. (SHE DEMONSTRATES SOMEONE BREAKING OUT OF PRISON) Break out! -- And to try something unknown -- that's the "into tomorrow part". I mean, no one knows what's in tomorrow. Except maybe Tom Snyder, because they always tape in advance.

TOM

You're trying to say something.

MARY

Just that I love you and I don't care if it's Tippy Toes' influence or not -- but you probably should have been a writer or a game show host -- I mean, the way you can come up with things!

TOM

You know, I wanted to be a writer in the seventh grade when I read Blackboard Jungle, page seventy-six -- but then I realized baseball was more important.

MARY

Page seventy-six? I thought it was Peyton Place, page one-hundred-twelve. Of course that didn't make me want to be a writer -- it just made my face break out.

TOM

Well, I got that, too --

MARY

It's just that when you hear something all day, you start thinking about it deeply -- and I've been deeply thinking that we, Tom and Mary Hartman have to get out of the house and into tomorrow!

TOM

How about a deluxe Winnebago? I can get it below cost and then the fleet price on top of that.

MARY

No, Tom, not into an R.V. -- into a new life! Without walls or death but life! Birth! Your commercials made me think about birth!

TOM

Do you have a fever? (TOUCHING) No, you're not hot.

MARY

(HOLDING HIM) Oh, Tom, don't you see -- a new birth could rejuvenate us --

(MORE)

MARY (CONT'D)

(REFERS TO CREAMS ON DRESSING TABLE) I mean those creams aren't doing a thing! But a new child in this house could be the equal of five Helena Rubensteins.

TOM

You want to have a baby?

MARY

Oh, yes, Tom and so do you!

TOM

(CONFUSED) I do?

MARY

I could tell the way you wrote that commercial! There was a subliminal message, like subliminal advertising, which it was because it was a commercial. Get out of your house...

TOM

And into tomorrow.

MARY

Because the children of today are the teenagers of tomorrow!

TOM

Is that what I was saying? Gee, that's amazing.

MARY

That's what your stream of conscience was saying, because you're a very conscientious person.

TOM

You know, it's funny, but I have been thinking about children lately.

MARY

Oh, Tom, that's wonderful, because children can soften the blow of old age -- not that we have to worry for another six and eight years respectively -- but I don't want to have to rely totally on Heather! (THINKING) I mean, Heather is a daughter who would commit her mother to an old age home so fast -- !

TOM

Mary, Heather loves you.

MARY

Oh, now she does, with her platform shoes and notes to get out of gym, but what about when I can't bake anymore chocolate brownies with crushed almonds? I know Heather, she's a loving, perfect daughter and she will bloom, but she's fickle, Tom -- very fickle.

TOM

I would like a son, Mary.

MARY

Oh, Tom! You do want another child! I love you! A son? I'll see what I can do.

TOM

I mean, it isn't that we can't afford one now -- and if all keeps going as well as it has, I might, just might, have my own R.V. business one day -- and after all, I'll need a son and heir.

MARY

Just like on 'Rich Man, Poor Man'. Oh, Tom, it sounds so strong! I love it.

TOM

I mean, can't you see the sign now?
HARTMAN'S R.V. CITY... AND SON.

MARY

No -- Hartman and Son's R.V. City -- that's apostrophe "S", not plural. I mean, why screw things up now that they're just starting to diffuse the population bomb? Of course, everyone's allowed two, three or seven, and we've only got one --

TOM

Tom, Jr.! How do you like it?

MARY

Oh, Tom, hold me. I feel so close to you!

TOM

I'd teach him baseball and how to protect himself through school, buy him a ten-speed bike so his legs will grow strong, go hiking with him, teach him nature, take him to Cleveland to see the Indians --
OH, MARY! I love you.

THEY MAKE OUT.

MARY

What if... (COMING UP FOR AIR) ... just a little 'what if'...

TOM

(KISSING HER NECK) What Mary, what?

MARY

What if it's a -- girl? I know -- then you'll go out and make it or steal it or take it, but besides that?

TOM

But we already have Heather. Why not think 'boy'.

MARY

Think, yes. "Do" is something else.

TOM

I know that, Mary.

MARY

Of course, I read in Mother's Enquirer last week that a doctor had proven if both parents take 4000 units of Vitamin E before every meal for three weeks before conception -- the odds are five out of six it'll be a boy.

TOM

Mary, whatever our child is -- I'll love it -- because it's a part of you.

MARY

Well, I guess it will be part of me. I mean, I'll feel as close to it as I do to Cathy.

TOM

(HALF CURIOUS AS HE'S BACK INTO MAKING LOVE)

You mean Heather. Your daughter.

MARY

I mean, it'll be part of me, of course, but not directly part of me like Heather. It'll be more part of me like Cathy. Who is as much a part of me as Heather, only she's my sister whereas Heather is my sister's niece.

TOM

(MORE INTERESTED IN SEX) I don't know what you're talking about but anyway it's going to be a boy, so it's not going to be anything like Heather or Cathy. Now turn off the light, Mary -- unless of course you want to do it again in front of the mirror.

MARY

(TURNING OFF LIGHT) Let's save that for special occasions.

TOM ADVANCES.

MARY (CONT'D)

By the way, we got an ad from Dunbar's Lumber City for gold marble-veined mirror tiles, which I thought we could put on the ceiling -- they come with adhesive -- I mean, you'd mentioned that --

TOM

Oh, Mary. I love you so much.

MARY

-- and I love you, Tom -- Tom, what are you thinking?

TOM

About Tom Hartman, Jr. and you and me and Heather.

MARY

(ALMOST TO SELF) Of course, we'll have to ask Cathy about the name, I mean, she may have had a preference...

WE BREATHILY:

FADE OUT.

END OF EPISODE #166